

Original Paper

Translation of Artifact Names Based on Toury's Norms Theory: A Case Study of the National Museum of China

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Abstract

Amid increasing global cultural and intellectual exchange, China's cultural interactions with the West have intensified. The National Museum of China, as one of the most internationally recognized Chinese museums, plays an important role in this exchange through the English translation of its artifact names. This paper applies Toury's translation norms theory to analyze the English translations of artifact names at the museum, using a corpus of bilingual names collected through fieldwork. The analysis highlights how sociocultural factors and a preference for foreignization heavily influence the museum's translation practices. The museum employs various translation methods, including literal translation, annotation, and transliteration, depending on the type of artifact. By offering practical insights for translators, this research aims to enhance the quality of museum text translations and contribute to the broader efforts made by museums to share Chinese culture with the world.

Keywords

artifacts translation, translation norms, translation methods, museum translation

1. Introduction

Museums act as reflections of a nation or region's social and historical development, providing valuable insights into its cultural heritage. The English translation of museum exhibits, particularly in China, serves as a crucial gateway for international visitors to understand and appreciate the country's rich history and culture. Artifacts, as the priceless legacy of human civilization, are more than just named objects but also encapsulate the cultural characteristics and historical significance they embody. As one of the most internationally influential institutions in China, the National Museum of China houses a vast collection of precious relics from various periods of Chinese history. The English translations of these artifact names, therefore, offer substantial research value.

Over the years, numerous scholars have explored the translation of Chinese artifacts from various perspectives. Mu (1991), a pioneer in the field, emphasized the accuracy and fluency of translations, underscoring the critical importance of precise translation in conveying the original content. Li and Hu (2007) proposed four guiding principles for artifact translation: nationality, conciseness, informativeness, and reverse translation, advocating for preserving cultural essence and national identity while maintaining simplicity and comprehensiveness. Li (2017) analyzed different strategies in museum translation, identifying literal translation and annotation as the two fundamental methods. Further, Xu and Wang (2009) highlighted errors in relic translation and suggested standardizing translation terms and unifying stylistic approaches as potential solutions to current shortcomings. Li (2001) concluded that the primary goal of museum text translation is to cater to Western visitors, requiring the addition of extra information due to cultural differences. Wang (2014) explored Venuti's domestication and foreignization strategies in the translation of museum treasures, while Shi (2007) emphasized the importance of categorizing the cultural information embedded in ancient names, arguing for the significant role of artifacts in the dissemination of Chinese culture. While these studies have provided valuable insights into museum text translation, particularly in identifying translation errors and proposing improvements, there has been little focused research on the translation of artifact names specifically. Moreover, few studies have applied a corpus-based approach to conduct an in-depth analysis and synthesis of such translations.

Toury's theory of translation norms offers a framework to explore the underlying norms influencing translators' decisions by describing the products of translation behavior. Applying Toury's translation norms theory to the study of artifact name translation facilitates the examination of various factors influencing this process and the analysis of the reasons behind successful translations.

This paper utilizes Toury's translation norms theory to systematically analyze the English translations of artifact names at the National Museum of China. By drawing on bilingual data collected through fieldwork at the museum and combining both quantitative and qualitative research methods, the study identifies the factors that influence the translation of artifact names and summarizes the translation strategies and methods used. By examining the specific practices of the National Museum of China, this research aims to enhance the quality of museum text translations and offer valuable insights for translators in the field.

2. Toury's Norm Theory

The concept of "norm" originally comes from sociology and refers to the behavioral rules that group members typically expect and accept within a specific context (Liao, 2009). In the 1960s, Jiri Levy introduced this concept into translation studies. Scholars such as Holmes (1972) and Even-Zohar (1979) later expanded on this idea, broadening the scope of translation studies to include cultural and social systems (Lin, 2001). Building on this foundation, Gideon Toury, in his 1980 work "The Nature and

Role of Norms in Literary Translation”, first proposed and systematically developed the concept of translation norms, which became a core element in descriptive translation studies, which became a core theory in descriptive translation studies. In 1995, Toury further extended the theory of translation norms into a general translation theory in his book *Descriptive Translation Studies and Beyond*, where he discussed the nature and role of norms in translation, emphasizing that translation is an activity governed by norms (Wang & Ma, 2022).

Toury’s norms are categorized into three aspects: preliminary norms, initial norms, and operational norms (Toury, 1995). Preliminary norms include two aspects: translation policy, which involves factors affecting the selection and type of texts, and translation directness, which considers whether an intermediary language is used in the translation process (Toury, 1995). Initial norms are the overarching guidelines that shape translation processes at a macro level, influencing the balance between adequacy and acceptability. Operational norms involve direct and practical decision-making in translation (Toury, 1995). Specifically, they refer to translators’ decisions regarding translation procedures in practical translation, including matricial norms and textual linguistic norms (Huang et al., 2010). According to Toury, these three types of norms affect the translation process in a sequential order: preliminary norms influence the initial stages of translation, setting the stage for the process, while initial norms further constrain translation behavior at a macro level, guiding strategic decisions (Toury, 1995). Operational norms then affect the translator’s choices at the textual and linguistic levels (Wang & Wang, 2021).

Through this theory, Toury highlights the crucial role of norms in the translation process, illustrating how they guide translation choices and placing translation activities within a broader context for research and exploration from both macro and micro perspectives. In recent years, Toury’s theory of translation norms has continued to attract attention within the field of translation studies and has profoundly influenced translation research, finding widespread application in contemporary studies (Wang, 2021). Therefore, this paper adopts Toury’s theory of translation norms as a framework to conduct a descriptive and systematic analysis of the English translation of artifact names at the National Museum of China.

3. Artifact Names’ Translation in the National Museum of China

Artifacts represent the accumulated wisdom of a people’s social interactions over time. According to the *Modern Chinese Dictionary*, “artifacts” are defined as “objects from the past that hold value in understanding cultural development”. The National Museum of China, as the country’s premier institution for the collection, research, display, and interpretation of cultural relics, plays a vital role in preserving and showcasing the essence of traditional Chinese culture. With over 1.4 million objects, including 815,090 ancient artifacts, the museum provides a rich repository of resources. This study applies Toury’s norms theory to analyze the bilingual artifact names displayed in the Ancient China exhibition and the Auspicious Tiger New Year Special Exhibition at the National Museum of China.

3.1 Preliminary Norms

Preliminary norms consist of two parts: translation policy and directness of translation (Toury, 1995). Translation policy refers to the factors that influence a translator's choice of source texts, which can be shaped by personal preferences or broader social contexts such as culture, ideology, and audience expectations. Directness of translation, on the other hand, concerns whether an intermediary language is used in the translation process. Since the English translations of artifact names at the National Museum of China are directly rendered from the original Chinese without any intermediary language, this section will focus on the sociocultural context and the current status of museum translation practices that influence these translations.

In response to the 2014 initiative “to bring all collections in our museums to life”, China has implemented various policies and strategies, including the construction of world-class museums and the provision of free public access. Additionally, numerous cultural and museum-related programs were produced, such as *National Treasure* and *If National Treasures Could Talk*, which have successfully reignited public interest in museums and cultural heritage. Data from the Chinese Museums Association showed that by the end of 2023, China had registered 6,833 museums, hosted over 40,000 exhibitions, and attracted 1.29 billion visitors annually, reinforcing its position as one of the countries with the fastest-growing museum sectors. Furthermore, through initiatives such as the Belt and Road, China continues to promote international cooperation in cultural heritage, enabling domestic museums to actively participate in global exchanges. Notably, the National Museum of China ranked second in the 2022 Assessment Report on the Overseas Influence of National Museums, highlighting the important role of translating museum texts, including artifact names, into English.

Beyond sociocultural factors, the translation model currently employed by Chinese museums also impacts the translation practices at the National Museum of China. Typically, museum translation includes artifact names, display introductions, and signage. While the Chinese text is usually prepared by the exhibition outline writer, the English translation is handled by museum staff or external translation companies (Shao, 2019). However, challenges such as linguistic and cultural translation errors, along with inconsistencies across national, provincial, and municipal museums remain, affecting the export and communication of Chinese museum culture.

3.2 The Initial Norms Affecting the Translation

According to Toury (1995), the initial norms influence a translator's choice between “adequacy” and “acceptability”, which correspond to the strategies of foreignization and domestication. Adequacy, or foreignization, involves staying close to the Source Language (SL) to preserve the original meaning, while acceptability, or domestication, adapts the content to be more familiar and accessible to the Target Language (TL) audience. The following section explores the macro-level tendencies in the translation of artifact names at the National Museum of China concerning these two strategies.

3.2.1 Choosing Translation Strategies

Toury (1995) posits that initial norms are the most fundamental and logically precede the other two norms. Therefore, at the beginning of the translation process, the translator must establish their initial norms, setting the overall direction for the translation. Given that artifacts are tangible evidence of human history and culture, their primary purpose should be to impart cultural knowledge accurately. Translators, hence, face the challenge of conveying the original meaning of these valuable artifacts to foreign audiences without distortion. This raises the question of how the National Museum of China navigates these challenges in selecting its translation strategies.

The author conducted random sampling at the National Museum of China, collecting a total of 154 artifact names and their English translations. The artifacts span eight categories, including bronzes, paintings, and porcelain, dating from ancient times to the Qing dynasty, encompassing ten dynasties. To avoid the subjectivity of directly classifying translations as foreignization or domestication, the samples were categorized by translation method. Six distinct approaches were identified: literal translation, transliteration, annotation, omission, addition, and adaptation. These methods were then linked with the two translation strategies based on their purpose and effect: literal translation, transliteration, annotation, and addition align with the foreignization strategy, as they preserve more Chinese characteristics and cultural information; omission and adaptation align with the domestication strategy, as they cater more to the linguistic habits of TL readers. Data analysis revealed that 104 out of 154 translations employed foreignization, while 50 used domestication, indicating that the National Museum of China predominantly favors a foreignization strategy, with approximately 67.5%.

3.2.2 Promoting Chinese Cultural to Go Abroad

Due to linguistic differences and the fact that translations cannot accurately capture the original meaning, Toury (1995) argues that no translation can be fully accepted by the target culture. To navigate this, a balanced approach is needed—one that reconciles these extremes. This balance is evident in the strategy adopted by the National Museum of China, which prioritizes foreignization while complementing it with domestication. Several factors likely influenced this choice.

At the National Museum of China, adequacy is prioritized over acceptability, given the museum's mission to transmit historical and cultural information. Translating artifact names into English, therefore, extends beyond a mere linguistic exercise; it is fundamentally about conveying cultural meaning. Furthermore, as part of the "Chinese culture going global" strategy, the National Museum of China actively fosters international exchange and mutual appreciation of civilizations. The museum plays a significant role in international exhibitions and cultural diplomacy and has been instrumental in the formation of international organizations like the International Museum Alliance of the Shanghai Cooperation Organization. Since 2020, the National Museum has also organized online exhibitions featuring world museum collections, which were well-received by 15 national museums across five continents. These efforts underscore the importance of leveraging key international platforms to assert

its cultural identity and enhance its presence within the global museum community.

3.3 Translation Methods under the Constraints of Initial Norms and Operational Norms

Operational norms guide translators' decision-making during the translation process (Toury, 1995). For museum translators, the choice of translation method is inherently linked to the characteristics of the artifact name. An artifact's name is a highly condensed description of its cultural features, often encompassing aspects of archaeology, history, and culture. Additionally, the nature of museum exhibition texts demands translations that are concise and intuitive, enabling visitors to quickly and effectively grasp the information. These factors present significant challenges in the translation of artifact names.

3.3.1 Literal Translation

Literal translation is the foundational method for translating museum texts, as other approaches often incorporate elements of it when translating artifact names. According to the English translations provided by the National Museum, the literal translation of artifact names typically adheres to three criteria: first, the source SL term is straightforward and widely used in modern Chinese; second, equivalent expressions exist in the TL without cultural gaps; third, the name accurately denotes the material, color, or other attributes of the artifact.

Table 1. Examples for Literal Translation

	ST	TT
Example 1	青瓷羊形烛台	Sheep-shaped Celadon Candle Holder
Example 2	霁红釉梅瓶	Prunus Vase with Sky-clearing Red Glaze

As shown in Example 1, “青瓷” refers to a type of celadon ware, a celebrated Chinese ceramic craft featuring a green glaze, while “羊形” describes an artifact's sheep-like appearance, allowing visitors to easily envision the relic. “烛台” indicates the artifact's function as a candle holder. These elements are combined in the translation “Sheep-shaped Celadon Candle Holder”, which faithfully conveys the meanings of the original terms. Similarly for Example 2, “霁红釉” is a costly color glaze created for sacrifice vessels, while “霁红” is a unique shade of dark crimson that refers to the hue of the sky after a rainstorm. Moreover, there is a well-known type of ancient Chinese porcelain called “梅瓶”, which was named after the narrow mouth designed for plum shoots. The translation “Prunus Vase with Sky-Clearing Red Glaze” accurately represents both the artifact's form and function.

These examples illustrate that literal translation effectively captures the physical characteristics and functions of artifacts when there are no linguistic or cultural gaps, ensuring that the translation remains faithful to the original text.

3.3.2 Annotation

Due to cultural differences between the source and target languages, the cultural information embedded

in artifact names may pose comprehension challenges for TL readers. In such cases, translators should apply specific compensatory measures, with annotation being an appropriate method. At the National Museum of China, annotation is employed in two forms: in-text annotation and additional annotation.

3.3.2.1 In-Text Annotation

Analysis of the samples reveals that in-text annotation at the National Museum of China is mainly done through transliteration plus annotation. This approach generally addresses three categories: words with different meanings in ancient and modern Chinese, words that are uncommon or rarely used in modern Chinese, and references to ancient classics. Following are several typical instances of transliteration plus annotation.

Table 2. Examples for In-Text Annotation

	ST	TT
Example 3	彩陶盃	Pointed Pottery <i>He</i> (water or wine vessel)
Example 4	郑閔叔钟	“Zheng Bi Shu” Bronze <i>Zhong</i> (percussion instrument)

Many artifacts in the Ancient China exhibition hall are hundreds or even thousands of years old, making their names unfamiliar to modern Chinese speakers, let alone foreign visitors. As shown in Example 3, “盃” is an ancient Chinese wine vessel used to mix wine flavor with water and was once popular in the late Shang Dynasty and the Western Zhou Dynasty (c. 1600-771BC). Given its historical specificity, the name “盃” is not commonly recognized today, and the translator’s choice to use transliteration plus annotation ensures that the original meaning is accurately conveyed without resorting to inappropriate alternatives.

Secondly, some Chinese characters in artifact names carry different meanings in ancient and modern contexts. In Example 4, in contemporary Chinese, the character “钟” (*Zhong*) typically refers to a clock, but historically, it referred to a traditional percussion instrument. The translator’s use of transliteration plus annotation helps to convey the original meaning to foreign visitors.

3.3.2.2 Additional Annotation

Table 3. Example for Additional Annotation

	Name	Annotation
	ST:	
	筒型陶器	
Example 5	TT:	When unearthed, these cylindrical pottery vessels were connected to each other and arranged in different formations. They are believed to be associated with religious activities
	Cylindrical Pottery Vessel	

Additional annotation is used to provide readers with background knowledge related to cultural relics. For instance, in Example 5, alongside the annotation, a photograph of the artifact's excavation is provided, expanding on the cultural relic's use in religious rituals. This supplementary information helps to bridge cultural differences and enhances the visitor's understanding and appreciation of Chinese culture.

3.3.3 Transliteration

Transliteration involves translating the source text according to pronunciation. In the National Museum, transliteration is applied in two contexts: inscriptions associated with the artifact, particularly names of individuals, and artifacts related to Buddhism, ethnic minorities, and foreign cultures.

Table 4. Examples of Transliteration

	ST	TT
Example 6	“颂”青铜壶	“ Song ” Bronze Hu
Example 7	后母戊鼎	Hou Mu Wu Ding
Example 8	景泰款铜胎掐丝珐琅葫芦瓶	Double-guard-shaped Cloisonné

As shown in Examples 6 and 7, “Song” was the maker of the artifact, and “Hou Mu Wu Ding” was a sacrificial vessel used by a king. In these cases, the names are retained in Chinese pinyin in the English translation to preserve the original pronunciation.

Additionally, the National Museum adheres to the principle of retaining the original pronunciation of the antiquity's name. Generally, the translated pronunciation is based on the pronunciation of the native language of the country, region, or nation, while the spelling form is altered in accordance with English. As Example 8 illustrates, for artifacts such as “景泰蓝” (cloisonné), a metalworking technique introduced to China from the West, the French word “Cloisonné” is used in the English translation to reflect its origin.

3.3.4 Omission

Given the need for brevity and clarity in museum text translation, unnecessary elements in the translation should be omitted to provide concise and intuitive translations for international visitors. Omission can be applied in two ways: first, by omitting inscriptions that do not add significant meaning, and second, by omitting information that can be easily inferred from the artifact's appearance.

Table 5. Examples for Omission

	ST	TT
Example 9	“ <u>有自虹自北饮于河</u> ” 刻辞卜骨	Ox Bone with Inscription about Rainbow
Example 10	<u>马头鹿角形</u> 金步摇	Gold Hat Ornament
Example 11	鎏金 <u>四人舞</u> 俑 青铜扣饰	Gilded Bronze Buckle Ornament

For example, Example 9 is a bone artifact that records celestial phenomena and describes the view of “有自虹自北饮于河” (A rainbow appeared by the river). In this case, the Chinese phrase “有自虹自北饮于河” is translated as “about Rainbow”, avoiding unnecessary detail and ensuring that key information is conveyed effectively.

For the second omission method, in Examples 10 and 11, the characters “马头鹿角” (a horse head with antlers) and “四人” (four people) are omitted in the English translation, allowing visitors to fill in the missing information through observation of the actual artifact.

3.3.5 Addition

Addition is a translation method used to include information not present in the original text but necessary for enhancing the reader's understanding. Foreign visitors often have limited knowledge of Chinese history, making it essential to add contextual information to translations. On the basis of literal translations, the National Museum adds cultural information regarding the function, cultural background, and the dynasty of the ancient period so as to convey more detailed cultural background information of cultural relics while taking into account the feelings and understanding of non-native language readers.

Table 6. Examples for Addition

	ST	TT
Example 12	《潇湘图》	<i>The <u>Rivers</u> Xiao and Xiang</i>
Example 13	两诏青铜版	Bronze Plate with Imperial Edicts <u>by</u> <u>Two Qin Emperors</u>

For instance, in Example 12, *The Rivers Xiao and Xiang* is one of the representative works of ancient Chinese landscape painting. The word “Xiaoxiang” originated from the book *Classic of Mountains and Seas* (Chinese version 《山海经》): “澧沅之风，交潇湘之渊” (The Li and Yuan Rivers flow into the Xiaoxiang basin). Later, “Xiaoxiang” was used to refer to the area where the River Xiang flowed. The translation of “Xiaoxiang” as “The Rivers Xiao and Xiang” explains both the meaning of the original painting’s name and its content, allowing visitors to quickly grasp its significance. Additionally, in Example 13, the translation of a Qin Dynasty bronze plate includes additional information about the historical significance of the two emperors associated with it, helping foreign visitors to appreciate its cultural value.

3.3.6 Adaptation

Adaptation is a creative translation method used when unique Chinese cultural terms need to be rendered in a way that is understandable to foreign audiences. This approach is particularly useful when the artifact’s name involves concepts that may not have direct equivalents in the TL.

Table 7. Examples for Adaptation

	ST	TT
Example 14	青铜漏壶	Bronze Water Clock
Example 15	《步辇图》	<i>Emperor Taizong Receiving the Tibetan Envoy</i>

For example, Example 14 “漏壶” is an ancient Chinese timekeeping tool. It consists of a copper kettle and a sunken arrow, which floats and falls with the amount of water in the kettle to indicate the time of day. The translation of “漏壶” as “water clock” draws on a similar concept in the Western world, even though the objects themselves differ in appearance. This allows visitors to understand the practical significance of these antiquities clearly, as well as to gain a better appreciation of the overall productivity and technological development level of ancient China over the course of world history.

Adaptation is also used in translating the names of paintings, such as “步辇图”, which is translated as “Emperor Taizong Receiving the Tibetan Envoy”. This translation not only conveys the historical event depicted but also emphasizes the significance of Sino-Tibetan relations during the Tang Dynasty, making it accessible to TL readers.

In conclusion, as a creative translation method, adaptation deserves consideration in museums. Considering that museum visitors have a limited amount of time in the museum’s exhibition halls, and even less time to spend in front of each artifact, the translator must consider how to convey elements of basic information about cultural relics in such a short amount of time. Accordingly, translators should adopt appropriate translation strategies in order to ensure that target readers who lack cultural knowledge of the SL can better understand the TL.

4. Conclusion

This paper systematically analyzes the translation of texts from the National Museum of China within the framework of Toury's translation norms theory, aiming to provide guidance for museum text translation.

The translation processes at the National Museum of China are influenced by various translation norms. Preliminary norms guide the choice of source texts, influenced by the social and cultural environment and museum policies. Initial norms determine the translation strategy, with the National Museum favoring foreignization to convey Chinese cultural connotations to TL readers within the context of the "Chinese culture going global" strategy. Operational norms influence the selection of translation methods, with the museum prioritizing accuracy in conveying information, employing methods such as literal translation, annotation, transliteration, omission, addition, and adaptation.

Museums are often regarded as repositories of a nation's history, and their English translations play a crucial role in the international communication of China's rich cultural heritage. However, inconsistencies in translation quality across different museums in China and the presence of mistranslations can undermine the effectiveness of cultural communication. Translation errors may arise from non-linguistic factors, such as spelling mistakes, or from cultural and linguistic differences, where the translator's limited knowledge affects the quality of the translation. These issues can lead to confusion among foreign visitors and diminish the authority of museums.

To address these challenges, the paper suggests several strategies for improving the quality of museum text translations: First, standardize translation practices by establishing consistent guidelines for translating identical or similar artifacts within the same museum. This minimizes confusion and ensures coherence across exhibits. Consistent translations enhance the museum's credibility and authority, enabling visitors to gain a deeper understanding of the cultural significance of the artifacts. Second, refer to parallel texts. When translating cultural relics, translators can enhance the quality of their work by consulting parallel texts from world-renowned museums with similar artifacts, such as the British Museum, as well as other foreign-language sources. Third, enhance professional competence. Translators should continuously refine their bilingual language skills and expand their expertise in related fields, such as history and archaeology. A deep understanding of the historical and cultural context is essential for producing translations that accurately convey the intended meaning and cultural significance. Furthermore, considering the goals of museum translation, translators must take into account the cultural background and familiarity of the target audience with Chinese culture. Translations should be crafted in a way that enables foreign visitors to fully appreciate the cultural information embedded in the artifacts, thereby enriching their understanding of China's rich heritage.

In conclusion, the effective translation of museum texts is essential for promoting Chinese culture on the global stage. By adopting standardized practices, leveraging parallel texts, enhancing translator competence, and tailoring translations to the target audience, museums can significantly improve the

quality of their translations, thereby supporting the broader goal of cultural exchange and mutual understanding.

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Appendix

I. Literal Translation	
ST	TT
交错三角纹彩陶壶	Painted Pottery Jar with Interlocking Triangle Design
筒型彩陶器	Painted Cylindrical Pottery Vessel
青瓷羊形烛台	Sheep-shaped Celadon Candle Holder
牙雕凤鸟匕形器	Paddle-shaped Ivory Carving with Phoenix
原始瓷壶	Proto-porcelain Ewer
银扣马蹄形漆盒	U-shaped Lacquer Box with Silver Mount
盐场画像砖	Brick Relief with Salt-mining Scene
金医针	Gold Acupuncture Needle
“滇王之印”金印	Gold Seal for King of Dian Kingdom
陶提筩	Pottery Pail
羽冠舞人纹青铜鼓	Bronze Drum with the Design of Dancing Figures in Feather Hats
持扇侍女石刻	Stone Carving of Maid with Fan
长裙陶女俑	Pottery Female Figure in Long Skirt
安济桥石栏板	Stone Balustrade Panel from Anji

	Bridge
拜占庭金币	Byzantine Gold Coin
波斯萨珊朝银币	Sasanian Silver Coin
阿拉伯金币（复制品）	Arabian Gold Coin (replica)
粉彩镂空转心瓶	Famille-rose Openwork Porcelain Vase with Revolving Inner Vase
霁红釉梅瓶	Prunus Vase with Sky-clearing Red Glaze
错银“堂阳候”虎符	Silver Inlaid Tiger-shaped Tally with Inscription “Marquis of Tangyang”
涡纹双耳彩陶罐	Double-handles Painted Pottery Jar with Spiral Design
玉龙	Jade Dragon
鹰形陶鼎	Eagle-shaped Pottery Ding
兽面纹半瓦当	Roof Tile-end with Animal Mask Design
天球仪	Celestial Globe
八思巴字《百字姓》	<i>One Hundred Chinese Surnames in Phagspa Script</i>
钧窑玫瑰紫釉花盆	Rose-violet-glazed Porcelain Flowerpot, Jun Ware
2. Transliteration	
ST	TT
“作册般”青铜鼈	“Zuoce Ban”Bronze Turtle
黼黻纹筒瓦	Roof Tile with Fufu Design
鲜卑服陶武士俑	Pottery Warriar in Xianbei-style Costume
《多宝塔碑》拓本	<i>Duobao Pagoda Stele (rubbing)</i>
钱镠铁券（复制品）	Iron Plaque for Qian Liu (replica)
鄂伦春族压花桦皮盒	Birch Bark Box with Impressed

	Design of the Oroqen People
达翰尔族绣花烟荷包	Embroidered Tobacco Bag of the Daur People
鎏金铜阿閼佛坐像	Gilded Bronze Seated Aksobhya Buddha
铜毗卢佛坐像	Bronze Seated Vairocana Buddha
景泰款铜胎掐丝珐琅葫芦瓶	Double-guard-shaped Cloisonné
唐写本《大般若波罗蜜多经》(复制品)	Tang Manuscript of the Mahaprajñāpāramitā sūtra (replica)
《增一阿含经》残卷(复制品)	Fragment of Ekottarikāgama Sūtra (replica)
“后母辛”青铜觥	“Hou Mu Xin” Bronze Gong
后母戊鼎	“Hou Mu Wu” Bronze Ding
郑闳叔钟	“Zheng Bi Shu” Bronze Zhong (percussion instrument)
“和同开珎”银币	Wado Kaichin Silver Coin
3. Annotation	
ST	TT
陶甑	Pottery Zeng (steamer)
彩陶盃	Pointed Pottery He (water or wine vessel)
玉琮	Jade Cong (tube)
玉璧	Jade Bi (disc)
玉钺	Jade Yue (battle-axe)
陶埙	Pottery Xun (wind instrument)
白陶鬲	White Pottery Gui (water or wine vessel)

“召”青铜卣	“Zhao”Bronze You (wine vessel)
青铜觚，青铜罍	Bronze Gu and Jia (wine vessel)
“禽”青铜簋	“Qin”Bronze Gui (food container)
青铜爵	Bronze Jue (wine vessel)
青铜甗	Bronze Bu (wine vessel)
青铜觚	Bronze Gu (wine vessel)
青铜盃	Bronze He (wine vessel)
青铜觥	Bronze Gong (wine vessel)
虎纹石磬	Stone Qing (percussion instrument) with Tiger Design
青铜罍	Bronze Lei (wine vessel)
青铜罍	Bronze Lei (wine vessel)
《吕氏春秋》	<i>Lv Shi Chun Qiu (Master Lv's Spring and Autumn Annals)</i>
青铜冰鉴	Bronze Bingjian (wine cooler)
《资治通鉴》手稿	<i>Manuscript of Zi Zhi Tong Jian (Comprehensive Mirror for Aid in Government)</i>
《洗冤集录》	<i>Xi Yuan Ji Lu (Collected Cases of Injustice Rectified)</i>
“颂”青铜壶	“Song” Bronze Hu (wine vessel)
吴王夫差青铜剑	"Wu Wang Fuchai" Bronze Sword
《论语》	<i>Lun Yu (Analects of Confucius)</i>
《农书》	<i>Nong Shu (Book on Agriculture)</i>
《农桑辑要》	<i>Nong Sang Ji Yao (The Essentials of Agriculture and Sericulture)</i>
错金银云纹青铜犀尊	Bronze Rhino-shaped Zun (wine vessel) Inlaid with Gold and Silver

	Cloud Designs
透雕璜形螭纹玉佩	Openwork Huang-shaped Jade Pendant with-chi (coiled dragon) Design
石天禄	Stone Tianlu (mythical beast)
青瓷辟邪烛台	Celadon Candle Holder in the Shape of Bixie (mythical beast)
青瓷魂瓶	Celadon Hunping (soul jar)
《楚辞》	<i>Chu Ci (Song of Chu)</i>
《左传》	<i>Zuo Zhuan (Zuo's Chronicle)</i>
《元朝秘史》	<i>Yuan Chao Mi Shi (Secret History of the Yuan Dynasty)</i>
《考古图》	<i>Kao Gu Tu (An Illustrated Study of Antiquities)</i>
九色鹿本生故事画	<i>Ruru (Deer King) Jataka</i>
青花八吉祥纹扁壶	Blue-and-white Porcelain Flask with Astamangala (eight auspicious Buddhist symbols)
秘色葵口瓷盘	Mise (secret colour) Porcelain Dish
鎏金青铜衔环铺首	Gilded Bronze Pushou (door knocker)
青铜冰鉴	Bronze Bingjian (wine cooler)
锦纹青铜戈	Bronze Ge (dagger-axe) with Brocade Design
ST: 筒型陶器 TT: Cylindrical Pottery Vessel	When unearthed, these cylindrical pottery vessels were connected to each other and arranged in different formations. They are believed to be associated with religious activities
4. Omission	

ST	TT
鹿角鹤嘴锄	Antler Pick
小口尖底陶甬	Pottery Bottle with Pointed Bottom
“王令众人曰协田”刻辞卜骨	Oracle Bone with Inscription
“宰丰”雕花骨栖	Bone with Inscription
刻筮数卜骨	Bone with Inscription
“有自虹自北饮于河”刻辞卜骨	Ox Bone with Inscription about Rainbow
夔龙形扁足青铜鼎	Bronze Ding (food container) with Dragon-shaped Flat Legs
鎏金嵌玉镶琉璃银带钩	Gilded Silver Belt Hook
“鄂军白”错金青铜节	Bronze Pliers
旋曲纹瓦当	Roof Tile-ends
“单于天将”瓦当	Roof Tile-end with Inscription
谷纹玉璧	Jade Disc
彩绘雁鱼青铜缸灯	Painted Bronze Lamp in the shape of Goose Carrying Fish
错金银云纹青铜犀尊	Rhinoceros-shaped Bronze Zun
“汉归义羌长”青铜印	Bronze Seal
“河内太守”青铜虎符	Tiger-shaped Bronze Tallies
鎏金四人舞俑青铜扣饰	Gilded Bronze Buckle Ornament
马头鹿角形金步摇	Gold Hat Ornament
西夏文“敕燃马牌”青铜敕牌	Bronze Pass
官窑青釉贯耳瓶	Green-glazed Porcelain Vase, Guan Ware
清圣祖爱新觉罗·玄烨像（复制品）	<i>Portrait of the Kangxi Emperor</i> (replica)

“天下一木瀨大和守藤原信重作”铜镜	Japanese Bronze Mirror
胭脂水釉碗	Rouge-glazed Porcelain Bowls
霁青釉金彩海晏河清尊	Porcelain Zun (vessel) with Swallows and Gold-painted Design
白釉黑彩鸿雁树木纹虎枕	White-glazed Tiger-shaped Pillow with Swan Goose and Wood Design
彩陶背壶	Painted Pottery Jar with Handles
凸花金鹿故事银钵	Silver Bowl with Embossed Design
耀州窑青釉刻花茱萸尊	Green-glazed Porcelain Vase, Yaozhou Ware
“翟那宁昏母康波密提”墓志砖	Epitaph Written on Brick
5. Addition	
ST	TT
舞蹈纹彩陶盆	Painted Pottery Basin with Dancing Figures
卜甲	Tortoise Plastron with Inscription
错金银马首形青铜	Horse-head-shaped Bronze Chariot Ornament Inlaid with Gold and Silver
两诏青铜版	Bronze Plate with Imperial Edicts by Two Qin Emperors
三官“五铢”青铜钱	“Wu Zhu” Bronze Coins Made by Sanguan
桐园画像砖	Brick Relief with Grove of Tung Trees
彩绘陶俑	Painted Pottery Figures and Warrior on Horseback
独孤信墓志	Stone Epitaph for General Dugu Xin
彩绘陶打马球女俑	Painted Pottery Female Polo Players on Horsebacks

《潇湘图》	<i>The Rivers Xiao and Xiang</i>
汝窑洗	Porcelain Brush Washer, Ru Ware
陶仓	Pottery Polished Rice Granary
“皇帝之宝”玉玺	Jade Imperial Seal with Coiled-dragon Knob
《棉花全图》	<i>Illustrations of Cotton Cultivation</i>
“妇好”青铜鸮尊	“Fu Hao” Owl-shaped Bronze Zun
四羊方尊	Square vessel with four rams
石经	Confucian Classic Engraved on Stone Tablet
6. Adaptation	
ST	TT
薄胎黑陶高柄杯	Eggshell-thin Black Pottery Stem Cup
箍形玉器	Hoof-shaped Jade
青铜镢	Bronze Pick-axe
击鼓说唱俑	Pottery Story-teller Beating a Drum
木耜	Wooden Spade
石镢	Stone Pick
双鼻陶壶	Pottery Jar with Two Lugs
镂空兽纹铜樽	Bronze Containers with Openwork Animal Design
漆耳杯	Winged Lacquer Cup
十六联弧三兽纹青铜镜	Bronze Mirror with Mythical Beasts and Scalloped Edge
“延年益寿大宜子孙”棉袜	Brocade Socks with Auspicious Chinese Character

乘云绣	Embroidered Silk
青铜漏壶	Bronze Water Clock
平索戏车车骑出行画像砖	Brick Relief with Acrobatic Performance
青瓷虎子	Celadon Chamber Pot
《步辇图》	<i>Emperor Taizong Receiving the Tibetan Envoy</i>
《天文图碑》拓片	<i>Star Chart Stele (rubbing)</i>
《广舆胜览》	<i>A General View of the Vast Land</i>
内青花外黄地粉彩三羊开泰纹碗	Three Rams of Tranquility Porcelain Bowl with Blue and White Interior and Famille-rose Exterior
窑变石榴尊	Flambe-glazed Porcelain Zun
“永源茂记”青花人物碗	Blue-and-white Porcelain Bowl with Human Figures and Workshop Mark